

# THE QUAVER,

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A monthly Advocate of Popular Musical Education,  
And Exponent of the Letter-note Method.

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[One Penny.]

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## Harmony as it Ought to be Understood.

BY JAMES M'HARDY.

(Continued from page 257.)

Let us now submit the fundamental chord to careful analysis, so as to discover the true explanation of rules, which have been founded upon rule-of-thumb experiences.

In order to facilitate the process, the names of the notes comprised in the fundamental chord had better be written one above the other, as they would occur in notation; and next, as every one must have its own upper partials, these had better be written in like manner, thus:—

|                              |                        |
|------------------------------|------------------------|
|                              | <i>d</i>               |
|                              | <i>b ... b</i>         |
|                              | <i>g...g#...g</i>      |
|                              | <i>e...e</i>           |
|                              | <i>d.....d</i>         |
|                              | <i>c</i>               |
|                              | <i>b.....b</i>         |
|                              | <i>g...g...g.....g</i> |
|                              | <i>e.....e</i>         |
|                              | <i>d</i>               |
|                              | <i>c.....c</i>         |
| <i>G...g...g...g.....(g)</i> |                        |
| <i>E...e.....(E)</i>         |                        |
| <i>C...c.....(c)</i>         |                        |
| <i>G...g.....(g)</i>         |                        |
| <i>C...c.....(c)</i>         |                        |
| <i>C...(C)</i>               |                        |

From this table we see that the sound of the tonic, *C*, is reinforced by six partials, dominant, *G*, by ten, whilst the third, *E*, is reinforced by five. The first dissonant partial of any consequence is contributed by the dominant, *G*—viz, *b*, the fifth partial sound, which in its turn is reinforced by the third partial of *E* (the third of the common chord), which sound adds another dissonant, *g sharp* colliding with, but overpowered by *g natural* on the other side of it. Here we evidently find the true reason for a rule

which frequently applies in harmony—viz. *avoid doubling the third*. As the third (*E*) gives the most dissonant partials, and reinforces the dissonants of the fifth, it is only reasonable that in composition we should be careful about doubling this interval; yet there are circumstances under which the *third may be doubled*—as, for instance, in acute harmony, or when the other intervals of the chord are proportionately reinforced. The reason for those exceptions must now be as evident as the rule.

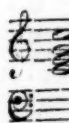
The next process to which we must subject the fundamental chord, will be to observe the influences of the Resultants, thus:—

|  |                    |   |
|--|--------------------|---|
|  | <i>G</i>           | 6 |
|  | <i>e E</i>         | 5 |
|  | <i>c c C</i>       | 4 |
|  | <i>g g g G</i>     | 3 |
|  | <i>c c c c C</i>   | 2 |
|  | <i>c c c c c C</i> | 1 |

Beginning with the lowest *C*, which we shall call 1, as numbered on the right-hand side, the difference between it and the next *C* (2 as numbered) is 1, consequently we have 1 reinforced. In like manner the difference between 1 and 3 being 2, reinforces 2, and so on, till we have 1, 2, 3, and 4 reinforced. Applying the same process to the rest of the notes, we have the result as indicated—1 five times reinforced; 2, four times; 3, three times; 4, twice; and 5 only once reinforced, a circumstance affording additional evidence with regard to the rule about doubling the third.

Write out the notes as indicated in these tables, not separately, but together, using semibreves for the centre notes, dots on the right for the Partial, and dots on the left for the Resultants.

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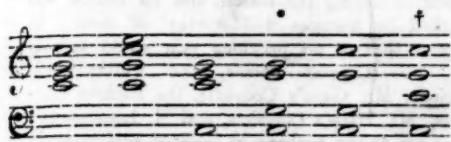


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will go  
enormo  
influen  
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In order to test your knowledge of scales you had better write the scales of F flat, B double flat, G sharp, and D sharp. Transpose the following example of how the common chord might be sung by four voices into different keys *until you can play or imagine them in any key.*



The rules given in Harmony with regard to writing the chord are, in general terms: "The third must not be doubled, but may not be omitted, and the fifth may be omitted." We have found the reason why the third may not be doubled, let us search for a reason why it *may not* and the third *may* be omitted.

Perfect repose is monotonous. A common chord without a third would lose almost entirely that element of discord supplied by the third, hence the rule. Again, the omission of the fifth is scarcely felt, because it is so completely supplied by the second partial of the Bass and the reinforcements of Resultants.

I must now conclude the present chapter by expressing a hope that the student sees in these reasonings sufficient encouragement to go forward.

\*The fifth doubled. †The fifth omitted.

(To be continued.)

## The Musical Season.

**R**ETROSPECT of such a musical season as that just ended cannot be without interest, and may be with profit. It was a time the like of which perhaps London never saw, though the metropolis need not despair of equalling, and even surpassing, it in the future provided the supply of great composers and executants holds good. Every city has an attractive force, for where men are there men will go, and this London of ours, with its enormous aggregate of numbers, wealth, and influence, is powerful enough to absorb all that the world has of excellence in art. So far the position of the Londoner is unique. He, more

than any other Englishman, may boast "*Civis Romanus sum*," since, like the dwellers in the Imperial city on the Tiber, he has only to sit at home and enjoy the best that every nation can produce. This year the nations that produce music and musicians have been prodigal in our regard. They have glutted the market, stimulated an almost feverish activity, satiated the most Gargantuan appetite, exhausted critical endurance, and left a general sensation of breathlessness. At one time the world of amateurs and connoisseurs was absolutely bewildered. It did not know which way to turn amid a hundred different allurements.

As regards sacred music the past season was not without interest, though its features were neither numerous or conspicuous. We must be prepared to see this branch of the art fall more and more into the hands of the Church—its rightful and most interested guardian. The same spirit which has wrenched our noble cathedrals from the grasp of decay demands the restoration to public worship of the highest resources of music, and we have seen an earnest of compliance in the special services which from time to time during the past season drew crowds to St. Paul's and Westminster Abbey. Sacred music, sheltered in concert-rooms during the artistic abasement of the church, is returning to the home which has been swept and garnished for its reception, and no one who desires its welfare will lift a finger to stay the movement. Meanwhile interest gathers round the doings of societies that, like the "Sacred Harmonic," the "Albert Hall Choral," and the "Bach," keep the masterpieces of religious art in evidence. The Sacred Harmonic Society did especially well during its first season out of the Strand. In shaking the dust of Exeter Hall off its feet the institution seems to have become emancipated from the limiting influences of routine. It found in St. James's Hall a more stimulating atmosphere, and discovered that true musical effect no more depends upon noise than a man's life consisteth in the "abundance of things that he hath." The Society need not regret its "nearly 700 executants." It has won the suffrages of connoisseurs for an excellent chorus, and for an *ensemble* that gained in artistic power what it lost in mere sonority. Let us acknowledge, too, the improved character of the programmes, in so far as they showed a disposition towards greater liberality of choice. True, the season's only novelty was Mr. Sullivan's "*Martyr of Antioch*," in which we cannot pretend to discover the highest illustration of sacred music, but the speedy production of that work may indicate willingness to be henceforth in the van rather than in the rear. We hail the omen. There are reasons why equal significance should

not attach to the performance of "The Martyr of Antioch," at the Royal Albert Hall, and there are also reasons why the reverse could be wished, since the Oratorio Society connected with that building appears to have lost energy and enterprise. It rings the changes on half-a-dozen hackneyed works, and thinks that almost mechanical operation a sufficient *raison d'être*. Few will agree therewith, save, perhaps, when the object is to further the elaborate farewell of Mr. Sims Reeves, whom the public naturally desire to hear in music long associated with his name. The Bach Society did good service last season, as heretofore, and its performance of "Alexander's Feast," and Brahms's "German Requiem," in addition to Bach's great B minor mass, is by no means forgotten. At the same time, those who are interested in the society must see ground for increased effort and keener vigilance. Singing in public is no longer a novelty to its members, and the institution has entered upon a trying period, of which a lower standard of executive merit supplies an ominous indication. The Richter Concerts, normally devoted to orchestral music, signalized their last season by a triumphant raid into the domain of sacred art. To them we owe a hearing, in almost all ways satisfactory, of Beethoven's Second Mass—the greatest and noblest production of a colossal genius. Amateurs more than acknowledge the debt; they are anxious to see it increased, and ready to have any amount of such obligation entered against them in time to come, though they feel shame on reflecting that a German and not an English enterprise should have put a term to eleven years' neglect of so magnificent a work.

In the department of concerted and secular vocal music we have seen the fact illustrated that when a man is really wanted he is not very far off. With the dissolution of Mr. Henry Leslie's Choir arose a general cry that the madrigal and part-song had no longer an exponent. For this there was apparent provocation but no actual ground. The South London Choral Association lost no time in struggling upwards towards the vacant place, and among the features of the season now under review the concerts given by this body were conspicuous. Lovers of vocal music may, therefore, still reckon upon hearing their favourite works, since a "door of utterance" remains to Morley, Gibbons, Weelkes, Benet, Byrd, Dowland, Wilbye, Ford, and other masters who have given us the best right to be proud of English music. At the same time, it is pitiful that the rare art of these composers should be much neglected in favour of the effeminate modern "part-song," with its namby-pamby effects. Of ballads it is scarcely necessary to

speak in this connection. Ancient or modern, "Wapping Old Stairs" or the latest effusion of Mr. Molloy, they hold their ground, deep-rooted in the affection of the mass, whose artistic sympathies are not wide enough to include their rivals.

Orchestral music received a full share of attention during the season, and its course was marked by features well worthy of note. In volume that of no previous year could surpass it. The Crystal Palace, the Philharmonic Society, Mr. Ganz's Concerts, the Richter Concerts, Mr. Hallé's Concerts, and M. Lamoureux's Concerts, to say nothing of isolated performances like that of M. Rubinstein at Covent-garden, provided a positively embarrassing mass of orchestral attractions. We do not propose to review them in detail, since that, for an analogous reason, would be no less embarrassing. The point most worthy of consideration is the rush of Hector Berlioz into the front rank of favoured composers from a place so far in the rear that no one regarded him. Possibly the beginning of this movement may be traced to Paris, the city which rejected the living Berlioz, and made atonement to him dead. Whatever the fact, Mr. Hallé was the direct and obvious cause among ourselves. His production of "Le Damnation de Faust" set the Berlioz ball a-rolling, and the orchestral season of 1881 was first and foremost a Berlioz season. The Philharmonic Society and Mr. J. Ganz eagerly vied with Mr. Hallé in "exploiting" the erst-while rejected French master, to whom, in the press, columns many and long were devoted by critics revelling in the excitement of such new themes as the "Faust," the "Enfance de Christ," the "Romeo and Juliette," "Fantastique," and "Harold" symphonies. But while we trace this sudden rage for Berlioz to the fascinating influence of "Faust" as given by Mr. Hallé, let us not forget that the master has been honoured at the Crystal Palace long before. "Harold and Italie," however, could not compare with the Mephistophelian legend as a first bid for favour, and the credit of having made Berlioz fashionable rests with the Manchester rather than with the Sydenham conductor. Upon all this amateurs may look with complacency. Berlioz, notwithstanding his eccentric daring, was a great man, and justice called for his recognition, which did not come, let us observe, till public taste had been educated to the great French composer's standard of sensationalism. The question now is, Will he hold his place? On that point we have our doubts. Sensational music, like the revolution, devours its children. The taste to which it ministers, being fickle and clamorous for



change, sends to the guillotine one year those whom it worshipped the year before, and puts others in their place. Berlioz himself came as a diversion from Wagner, and how far the German was supposed to have gone down may be estimated from the fact that the Richter Concerts to a large extent put him aside till the growls of their special audience convinced the managers of a wrong calculation. Passing from this subject, our manifest duty is to congratulate the Philharmonic Society upon the renewed energy and enlarged scope of its operations. The last season's work of this venerable institution showed that it has not yet become effete, nor lost the capacity of rendering service to art. Mr. Ganz may likewise be complimented upon the eclecticism of his programmes, and the rare "pluck" which enabled him to hold his own single-handed against rival organizations, supported by many interests. An achievement like this appeals strongly to English sympathies. As for the Richter concerts, the doings in connection with them, and especially the disruption which threatens to create two opposing camps next season, are fresh in recollection. Amateurs have reason to thank Herr Richter for many valuable opportunities, and for setting up in their midst the highest possible standard, on which very account they regret the more to find his success made occasion for warfare. It must be the reverse of pleasant to the great Viennese conductor to find himself mixed up in the quarrels of men who only became conspicuous through the light emanating from himself. A word may certainly be given here to the enterprise of M. Lamoureux in the early part of the season. The French *chef d'orchestre* is good enough for a welcome under any circumstances, but besides tendering us the benefit of his own talent, he enabled us to judge for ourselves concerning some of the most conspicuous of his countrymen. No musical feature of the present day is more noteworthy than the rise of a school of French composers who add to national grace and *esprit* the ideality of their German neighbours. The final influence and rank of these writers may be undermined, but the interest attaching to them is a very positive quantity indeed. On their account M. Lamoureux's concerts were valued in the past, and will be welcomed in the future.

If we have had to record a prodigal measure of orchestral music, what shall be said concerning the "pianism" which deluged London all through the season? Virtuosity on the keyboard rode rampant in our midst, and there was no escaping it. At every turn one met M. Rubinstein or Madame Menter, M. Wieniawski or M. Ritter, Mr. Hallé or M. Heymann—but why prolong a list of names beaten into every memory? Had a general agreement taken place

among the great pianists of the world their unanimity in visiting London could not have been greater. The result was a little embarrassing. They were in one another's way, and prodigious M. Rubinstein was in the way of them all, even of Madame Menter, who, though she did not play wrong notes, stood second to the Moldavian, who did. Then, but for Madame Menter, M. Ritter and M. Heymann need not, perhaps, have disappeared so quickly, while, but for all the foregoing, M. Wieniawski, who came late, would hardly have so much resembled a mere appendage to a Royal procession. Mayhap we shall never see the like again. Even Dr. von Bülow stood appalled at the phenomenon and remained silent, not once showing how a Beethoven sonata might, could, would, or should have been written—which wonderful instance of self-repression is only explainable by miraculous causes. Would that others had followed his example, for it passes the wit of man to conceive the extraordinary bewilderment of amateurs lately in contact with every possible and impossible style. Who shall answer these poor people when they ask whether the right to play wrong notes, to change a work past all recognition, to pommel the pianoforte till it gives out noise, not music, and to inflict upon the public that which never was and never could be music under any circumstances—whether the right to do all this is a common inheritance, or restricted to "great artists," and in them alone thought worthy of frenetic applause. Let us, however, go beyond the effect of cumulative, or, if the reader please, efflorescent virtuosity, a good deal of which is the fault of the public themselves rather than of those who supply the article. Not long ago M. Rubinstein performed certain pieces with all the grace and refinement of which, when need be, he is master, and received for his excellence the coldest recognition. Anon he played Mendelssohn's "Wedding March" in a most sardonically furious style, and evoked thunders of applause. After this what marvel if virtuosity go into convulsions? A man does not part with human nature when he becomes a great pianist. Setting this matter aside, all the artists above-named contributed to the real musical value of the season. They had many lucid moments, and connoisseurs will remember the extraordinary congress of 1881 with gratitude likely to increase as recollection of much that was disfiguring becomes faint. Associating the pianoforte with other instruments brings us to look back to such of the Popular Concerts as came within the "season," to the first series of Musical Union concerts given under the new director, M. Lasserre, to the performances of chamber music conducted by MM. Ludwig and Daubert, and to individual concerts of a like character—such as

the very excellent one given by Madame Frick-ehaus, an English pianist whose merit is greater than, hitherto, has been its reward. In all these instances good work was done, and enough of it to secure for chamber compositions their proper share of honour. Indeed, we are disposed to look upon the condition of chamber music amongst us as more satisfactory than that of any other branch. It shows us art exhibited for its own sake, and in so far as this is the case, the cause may be ascribed without hesitation to the pure influence of the Popular Concerts.

The opera has been reserved till now because, whatever social importance it may enjoy, artistically, and as the thing goes amongst us, it is the most insignificant of all musical interests. In the first place, let us touch upon certain details connected with the close of the season. At Covent-garden the final week has been largely devoted to what are usually called "benefits," but now go by the name of "gala nights." Possibly a difference is implied by this change of terms, but, in any case, a "gala night" seems to invite the floral and other demonstrations which have for many years constituted the visible features of a "benefit." Whether a "gala night" empowers an artist to provide her own bouquets is a nice question; clearly, however, a "benefit" does not, and, thus far, we may hail the change as one made in the right direction. Madame Patti's "gala night" took place on Wednesday, and Madame Albani's on Friday, the elder artist appearing in "L'Etoile du Nord," and the younger in "Faust." Between these demonstrations Madame Sembrick was to have played the heroine of "Lucia di Lammermoor." Unfortunately there were reasons, needless to indicate, from a "gala" point of view, why this should not be, and "Le Prophète" took the place of Donizetti's work. At Her Majesty's Theatre the interest of the closing week has been almost entirely sustained by Madame Christine Nilsson, who took part on Tuesday in "Lohengrin," and last night in "Mefistofele." Nothing more convincingly shows the exhaustion of the season than the fact that this favourite artist could not till the house even in Wagner's opera, which exhibits her at her best. Madame Nilsson, though hardly in good voice, played Elsa with all her old charm, and made as deep an impression upon those who witnessed her performance as she herself could possibly have desired. Looking back upon the entire course of the season, and embracing both houses in the retrospect, two or three principal things are noticeable. First, the apparent exhaustion of Italian opera. Mr. Mapleson has given performances of fair merit to miserable houses, and

Mr. Gye has succeeded in attracting good audiences only by lavish expenditure—the best comments upon the result of which is that he now seeks to hand his enterprise over to a limited liability company. In the next place, we have to point out the decline in the Wagner fever, which, a few years ago, carried both opera-houses by storm. At Covent-garden, neither "Tannhauser" nor "Der Fliegende Hollander" has been played; while in the Haymarket a single performance of "Lohengrin" has sufficed. As regards the *pros* and *cons* of the Wagner controversy, we attach but slight importance to this fact, because the operatic audience has no claim to rank high as a musical tribunal. It is, perhaps, the most flippant and untrustworthy of all. Still, the fact goes for something. In the third place, we gather from the season's experience further evidence that the time has not come in England for operas which strive after a higher good than pleasure. By-and-by, perhaps we shall accept even unmitigated ugliness in art because it stands some test of truth in nature. Meanwhile, "Il Demonio" and "Il Kinnegato," earnest as they are, laborious as they are, and uncompromising in their fidelity to an ideal, have no chance. Do we regret this? Scarcely, because we believe that beauty and art can never be dissociated, and we know that, as a matter of fact, they never are dissociated in the creations of the greatest masters. Concerning the future of Italian opera in London much may be speculated just now. A limited liability company seeks to take both Covent-garden Theatre and Her Majesty's into its own hands, making Mr. Gye managing director in London, and Mr. Mapleson managing director in the United States. This means monopoly. "England," says Mr. Disraeli, "does not love coalition." Neither does she love monopoly—above all, in matters of art. Monopoly means stagnation, and stagnation is death. But lovers of art need not distress themselves. Rather should they rejoice since the crisis indicated by the limited liability company will be followed, sooner or later, by a healthy clearing of the ground for operatic enterprises more in harmony with the advance of musical taste.—*Daily Telegraph*.

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### The Quaver,

August 1st, 1881.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

### The Madrigal, Glee and Part-song.



WHAT is the distinction between the Madrigal, the Glee and the Part-song? This is a query often put by amateur musicians. Various explanations are possible; but perhaps the best is that which first generalizes—reduces the three forms to the same denomination, and then casts up the sum. The answer is then found to be, These different kinds of composition are the forms which English concerted vocal music has assumed at different periods during the last five centuries. And inasmuch as fashions alter, and various epochs have their various styles of composition, it follows that the form and style fashionable at a given period must characterize the music of that period. Allowing, then, for such distinctions in form and style, the Glee might be described as the older Part-song, and the Madrigal as the older Glee: each has followed the other, adopting more or

fewer of the characteristics of its predecessor.

Specifically, the Madrigal may be described as a composition the interest of which depends, not at all upon a through-going tune as in the modern part-song, but entirely upon the points of imitation and other contrapuntal devices employed. The very oldest Madrigals (so called) were written somewhat in part-song style: there was a melody, arranged in what is known as the first order of counterpoint—viz., note against note—which, in fact, was the earliest kind of harmonizing employed. But during the sixteenth century the Madrigal assumed a more scientific style; a short and apparently trivial phrase of a few notes, the composer used as the theme of many ingenious imitations. These imitations frequently were in strict canon (at the unison, octave, or otherwise); and double counterpoint was much employed, making the voice-parts interchangeable. Thus the interest of the music, is to be looked for in the ingenious ways in which these imitations are interlaced one with the other. A very good specimen of the sixteenth century Madrigal appears at 187 of the music issued herewith (Choral Harmony, No. 124), and examination of its more salient features will make these points evident. The composition referred to commences as a canon 4 in 2 at the unison, the Tenor proposing one theme which is answered by the Bass; and the Treble, another subject which is replied to by the Alto. At the seventh measure, the matter is further complicated by the Treble adopting a snatch of the phrase just sung by the Tenor—DO, LA, TI, DO, LA,—which in its turn is a partial imitation of SOL, MI, FA, already sung by Treble and Alto, and subsequently by the Bass. Next, in the ninth measure, Alto and Bass lead off anew, canon as before, Treble and Tenor replying; the Bass subject is then re-echoed by the Bass at the twelfth measure, but a fourth lower; by Tenor again at the thirteenth measure, in the upper octave of the last; and once more by Bass, in the lower octave. Meanwhile Alto has broken fresh ground at the twelfth measure, Treble quickly answering at the unison. At the sixteenth measure, the parts seem to be collecting themselves for a cadence; but the unusual apparition of C $\sharp$  (the note distinctive



of key G) in juxtaposition with G $\sharp$  (the note characteristic of key A) warn us that no respite is near as yet. Accordingly, at thirteenth measure, Bass starts off afresh with SOL, FA, MI, RE, DO, TI, DO, all the other parts in canon at the unison; then the same phrase a fifth higher, followed again by the other parts. At twenty-fourth measure, another start—DO, LA, TI, DO, etc., imitated in various ways on to thirty-seventh measure, when the parts lengthen out their notes preliminary to a finale, but the "suspensions" still preserving the individuality of the parts until they coalesce at the very last note. Thus there has been racing and chasing throughout, without break or pause, and with scarcely a moment's coalition of parts, until the last note has been reached.

It is clear that music thus written must be listened to on principles greatly different from those which hold in the case of a part-song, where every thing is straightforward and evident even to the untutored. To the unlearned, whether singer or listener, a tangible melody, as little hampered by harmony as may be, is necessary to enjoyment; and, before such musicians will take kindly to the Madrigal, a certain amount of education is indispensable—not merely tuition in the elements of music, but knowledge of the nature of the musical structure, and where to look for its points of beauty and interest. More knowledge—as, for instance, the power of distinguishing several simultaneous melodies—will give more pleasure: but this much at least is necessary before the hearer can enjoy at all. This fact, perhaps, accounts for the decadence of the Madrigal, and the prevalence of the Part-song, deplored by modern critics. To the singer, a part-song usually *costs* less, for less time and labour are spent in its preparation; to both singer and hearer it provides modern musical and poetical ideas in a modern garb; consequently, as things are, the Part-song better pleases both, and is better understood by both. Not that we have any doubt about the singer's willingness to undergo the additional work entailed by the Madrigal, if only sure that his labours would meet with appreciation on the part of his auditory. But how often have conductors and choir alike been disgusted by finding that the very composition which cost them most labour,

and the rendering of which best deserved praise, was that most coldly received by a discerning audience. Verily, a few experiences of this kind make executants very wary in their dealings with the men of note who lived and wrote during the Madrigalian age! The fact is, audiences need educating as audiences, just as choirs need training as choirs. If conductors are wise, they will, either by means of annotated programme or by explanatory address delivered on the spot, give their audience the modicum of information necessary. Much, too, can be done by the style of rendering the music: if, for example, the singers make a point of pointing all their points very pointedly; "taking up" promptly, decidedly, and loudly; and even subduing for the moment their part *when* taken up—much could thereby be effected towards catching the vagrant ear. Then, once the habit of noticing the entry of parts had been acquired, many an audience would spontaneously remark, and very probably admire, what at present it wholly ignores.

Consider for a moment how much there is to admire in those old-school compositions—what ingenuity of structure, what skill in managing the parts. Surely, if the inventor of a novel dance or new game is entitled to fame and fortune, if for no higher reason, those Madrigal writers deserve gratitude and praise. Here are four sets of voices put through a series of complicated evolutions, each more or less pleasing in itself, and each more or less a copy of the others—a musical dance full of intricate "figures," or a musical game of "follow my leader," wherein each participator either sets or follows the example of all the others. And all this intricate proceeding performed without the slightest confliction of interests, and as smoothly and naturally as if the composition were a simple harmonized air. Or—to take lower ground still—surely if the multipotent practitioner, who can perform on half-a-dozen instruments at once, can obtain admiration notwithstanding his music may be of the poorest, the composer who can give us four, five or more simultaneous melodies is entitled to a much warmer recognition of his talents. Certainly, if audiences were better informed, they would

better appreciate the madrigal: the cure, therefore, is education, and the conductor the educator.

The part-song, however, has its day at present—a fact not to be wondered at, considering that musical education is as yet in that transition state wherein everybody knows a little of music, and is capable of enjoying that little, but no more. To untutored ears unison singing is the perfection of the art; harmonized music is more and more unsatisfactory in proportion as the tune is less evident; but the madrigal and the fugue are simply confusion run riot—such ears can make nothing of it. No wonder, then, that the plain-speaking part-song, with an ear-catching melody, numerous “points of repose,” and plenty of iteration, so as to become familiar in a single hearing, is popular. Then again, think how little preparation is needed upon the part of the singers, and how little study on the part of the composer! All parties being thus rendered happy in their degree, all parties favour the part-song. But we doubt the wisdom of this arrangement: a wide gulf, difficult and dangerous to cross, exists between the execution of a part song and that of an oratorio fugue; and the practice of the madrigal provides a useful bridge over this chasm. Perhaps if this bridge were more used than it is, oratorio music would become more easy to inexperienced

singers: if so, conductors of choral classes should make note of the fact, taking care, of course, to interest their followers in such a new departure.

But of the three kinds of composition, commend us to the glee. This is peculiarly an English form, and of all others should not be allowed to fall into desuetude. More modern in its cast of thought than the madrigal, involving as it generally does as much work on the part of the singer, it is quite as useful practice and often (as regards words as well as music) more interesting to modern ears. The glee occupies a position intermediate between the madrigal and the part-song; in fact, many glees would, if written at the present day, be styled “part-songs,” (as, for example, Callcott’s well-known “Lordly Gallants,” and many others); and *vice versa*, many a modern part-song is what our forefathers would have termed a glee, “cheerful” or “serious” as the case may be. Other varieties of the glee somewhat more resemble in style the madrigal, employing any or every contrapuntal device up to that of the fugue itself, and, used as choral exercises, provide splendid pabulum for the inexperienced. Here again we would counsel the conductor to use well these “bridge notes” over the ravine which the choralist must cross before arriving at oratorio-land—the goal, we hope, of every sight-singer’s ambition.

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## SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

**M**R. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John’s Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

**Address:—Mr. J. Adley, The Park, Tottenham, London, N.**

## Teacher's Column.

(Contributions by Teachers and others will oblige.)

**THE LETTER H.** The bellows-like action of the lungs *per se* while exhaling the breath can only produce simple columns of air or *air-waves*, as may be illustrated by pronouncing a series of H's without a preceding or following vowel, thus, h-h-h, etc. But when the vowel cords are stretched, every air-wave forced from the lungs is immediately vibrated into a *sound-wave*. Now, if the question be asked, "How much of an air-wave should be vibrated into a sound wave during speech or song?" The answer is, "In speaking, reading, or singing pure English, *every air-particle used should be vibrated*, except as many as are necessary to produce the Letter H. And even then, the *unvibrated air* (or *aspirate*) must only *precede* the vowel, never follow, except, perhaps, when used to intensify exclamations! or surprise or *disgust*, or interjections of contempt, such as *pooh*? (pronounced "pooh"). In Scotch, Irish, Welsh, Gaelic, German, etc., a very strong "breathing" (h) often *follows* a vowel producing a wind rush, harsh and unmusical, and often called a "guttural sound." It is heard in the Scotch "Loch" (lash) and the German "Wacht" (vaht), etc. If, therefore, the beginning and ending of a pure and musical vowel be the vibration of the *first* to the *last* inclusive of every air-particle used, the inevitable result is a clear "attack and release," an "explosion" of vowel sounds, a "light and elastic touch" or "shock of the glottis." But if air-particles precede or follow vowels, the result is an impure or mixed sound, so often characterized as "breathy" speaking or singing. Hence the complete vibration of all air-particles necessary to produce speech and song (with few exceptions) is the *foundation of all pure and cultured voicing*.—J.W.

In reply to a Teacher's query (page 267, last month's issue) respecting the advisability of training pupils to sing the intermediate sounds of an interval, I think most Letter-note teachers will agree with me that it is an excellent plan. How, let me ask, can we make certain that a pupil feels the true tonality of the sounds which form the interval, unless the scale, or at all events the intervening sounds, are present in the mind. In fact, I hold that when a pupil fails to accomplish a given interval, it is purely because he has momentarily lost his mental grasp of the sounds of the scale: the remedy, therefore, is to sing the intermediate sounds or the whole scale. But more, what better method can be

devised to enable a pupil to act for himself after he has left the elementary class, and conquer each new interval as it presents itself? It is clearly impossible, during 26 lessons, to study thoroughly every chromatic and diatonic interval: but if a pupil once gets a habit of "spelling" an unknown interval, he has within himself the power to overcome every difficulty of this kind as it turns up.—Z.

## INTELLIGENCE.

**THE** Doune and Deanston Choral Society gave a rehearsal of the "Messiah" on the 3rd of June. The work done in a few months is extraordinary, for the Society has followed out all the conductor's directions, and the result has been rapid progress. Precision in time, and energy in taking up the points, as well as correct intonation, distinguished the choral numbers. The soloists are very good and numerous. "Rejoice greatly," and "He shall feed his flock," and "Come unto Him" merited specially to be commended, but all the singers did well considering the short period they have been studying the work. Mr. M'Hardy has the art of inciting his students to work well themselves, which is a great point gained and the performance was much appreciated by a large audience.

On the 28th of May the Dollar Choral Society concluded their season with a performance of Handel's oratorio, "Judas Maccabeus." The choruses were, as usual, distinguished by pureness of tone, and decision in attacking the leads. These qualities no doubt owe something to the fact that many of the members of the society are private pupils of Mr. M'Hardy. The mournful opening chorus was given with great feeling, and in "Hear us, O Lord" the alternations between earnest supplication and exultant hope were exceedingly well brought out. The Society is rich in solo singers, who sang with refined taste in every case: thus "From mighty kings" and "So shall the lute" were extremely well rendered. "Call forth thy powers" and "O Liberty" were given with much feeling by Mr. McGruther. Mr. Drury, of the Burntisland Choral Society, though nervous



at starting, gave a spirited rendering of "The Lord worketh wonders" and "Arm, arm ye brave." The orchestra was entirely amateur, and consisted of two pianofortes, a harmonium (all in the hands of Mr. M'Hardy's pupils), with violins, violincello, and bass, played by Mr. M'Hardy's sons, and the Boswells of Kirkcaldy. Making some allowance for the youth of the performers, the accompaniments were very creditable, and the whole performance was eminently successful. The Dollar Society has every reason to congratulate themselves and their energetic and talented conductor.—S.R.

## REVIEWS.

*The Oracle*; London, H. J. Infield, 160, Fleet St.

THIS Journal may be described as a Penny Encyclopædia, each week's number containing full answers to the week's queries of readers—similar, in fact, to the well-known *Notes and Queries* issued some few years ago. No. 115 contains a most learned disquisition upon the Jew's Harp. In answer to the query, "Can you inform me if anyone has ever attained any proficiency on the Jew's Harp, or does it merely rank as a toy? Give also the origin of the name"—we learn that the Jew's Harp, or Jew's Trump, is not of Jewish extraction, its name being merely a corruption of the French "Jeu trump"—a trump to play with—not a bad thing during a round of whist, but still not a good trump to play upon. Which, at the same time, answers the query as to whether this instrument is only a toy. It is also satisfactory to learn that no performer on the Jew's Harp has ever become famous thereby. It might, however, have been a wise precaution to have stated that many have made themselves in-famous by this means. We well remember a lad at school who could accomplish a duet, a trump in each hand. What system of tuning was adopted, we cannot now recollect; but probably the instruments of torture were tuned in major thirds. Thus, sticking a trump in either corner of his mouth, he used to distribute his ear-sickening consecutives far and near. If, in after years, that boy was all but eaten up by Jew Harpies, the fact may perhaps be viewed as retributive justice only.

A journal which styles itself an oracle certainly claims much: we are bound to state, however, that the vast amount and variety of the information supplied to querists amply warrants the title.

**EASY CANTATAS**, suitable for Musical Entertainments, Flower Shows, Harvest Festivals, Breaking-up of Schools, &c.—

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**EASY ANTHEMS FOR AMATEUR CHOIRS**, published in "Choral Harmony," in penny numbers—

- |     |   |                |
|-----|---|----------------|
| 14  | Make a joyful noise                     |                |
| 15  | Sing unto God                           |                |
| 20  | Blessed is he that considereth the poor |                |
| 24  | Now to him who can uphold us            |                |
| 31  | The earth is the Lord's                 |                |
| 71  | Hallelujah! the Lord reigneth           |                |
| 75  | Blessed be the Lord                     |                |
| 75  | Great and marvellous                    |                |
| 130 | God be merciful unto us and bless us    |                |
| 131 | Deus Misereatur                         |                |
| 138 | Give ear to my words                    |                |
| 24  | Come unto me all ye that labour         | American.      |
| 39  | Walk about Zion                         | Bradbury.      |
| 39  | He shall come down like rain            | Portogallo.    |
| 43  | Blessed are those servants              | J. J. S. Bird. |
| 43  | Enter not into judgment                 | Do.            |
| 60  | But in the last days                    | Mason.         |
| 64  | Great is the Lord                       | American.      |
| 64  | Arise, O Lord, into thy rest            | Do.            |
| 69  | Awake, awake, put on thy strength       | Burgin.        |
| 77  | Grant, we beseech thee, merciful Lord   | Calcott.       |
| 84  | I will arise and go to my father        | Cecil.         |
| 85  | Blessed are the people                  | American.      |
| 85  | I was glad when they said unto me       | Calcott.       |
| 129 | Blessed are the poor in spirit          | Naumann.       |
| 136 | O Lord, we praise thee                  | Mozart.        |
| 136 | The Lord's prayer                       | Denman.        |
| 140 | O praise the Lord                       | Weldon.        |
| 140 | I will love thee, O Lord                | Hummel.        |

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**HARVEST SONGS**, published in penny numbers, in "Choral Harmony."

- |     |                           |              |
|-----|---------------------------|--------------|
| 1   | The Reapers               | Colville.    |
| 9   | Harvest Time              | St. race.    |
| 42  | The Gleaners              | Mendelssohn. |
| 147 | The Harvest Home of Earth | Fowle.       |

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**HARVEST ANTHEMS AND HYMNS**, published in "Choral Harmony," in penny numbers.

- |     |                                      |              |
|-----|--------------------------------------|--------------|
| 7   | The Lord is my Shepherd              | Pleyel.      |
| 14  | Make a joyful noise                  | R. A. Smith. |
| 17  | Sing unto God                        | Do.          |
| 31  | The Earth is the Lord's              | Do.          |
| 48  | O praise the Lord                    |              |
| 59  | With Songs and Honours sounding loud | Haydn.       |
| 59  | Hymn of Thanksgiving                 | Mason.       |
| 75  | Blessed be the Lord                  | R. A. Smith. |
| 140 | O praise the Lord                    | Weldon.      |
| 143 | Harvest March, Song, and Hymn        | Fowle.       |
| 144 | O Lord, how manifold are thy Works   | Do.          |
| 146 | Harvest March and Hymns              | Do.          |
| 154 | Bless the Lord, O my Soul            | Mozart.      |

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# TWELVE REASONS

FOR LEARNING TO

## SING AT SIGHT.

1. Because good CONGREGATIONAL SINGING is a thing which cannot be BOUGHT—it must be EARNED; and the labour required to attain excellence is often much less than that which results in mediocrity.
2. Because good CONGREGATIONAL PSALMODY is easily secured when the singers can READ music as well as PERFORM it.
3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice TUNEFULLY as well as THANKFULLY.
4. Because SINGING is a pleasing means of EDUCATION, powerful for good in the Day School, Sunday School, and Family.
5. Because SINGING is a healthful, social, and inexpensive RECREATION, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.
6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have "no ear for music."
7. Because MUSICAL EDUCATION, be it much or little, should COMMENCE with the musical instrument provided by the Creator: if the VOICE and EAR are first trained, the use of all other instruments is facilitated.
8. Because they who are able to SING AT SIGHT can read music for themselves, instead of helplessly following other people.
9. Because resorting to an instrument in order to learn a tune is a LABOUR and a SLAVERY quite unnecessary.
10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.
11. Because the LETTER-NOTE METHOD helps the Singer in this matter.
12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

Teachers wishing to issue this leaflet along with their own announcements can obtain copies at a nominal charge direct from the QUAVER MUSIC PRESS.

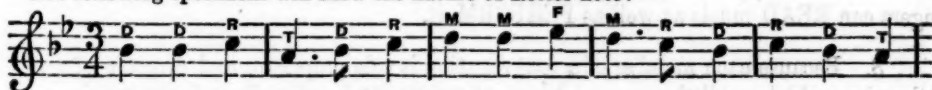
# THE LETTER-NOTE METHOD.



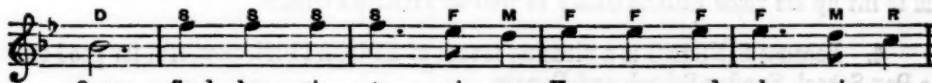
**LETTER-NOTE** appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



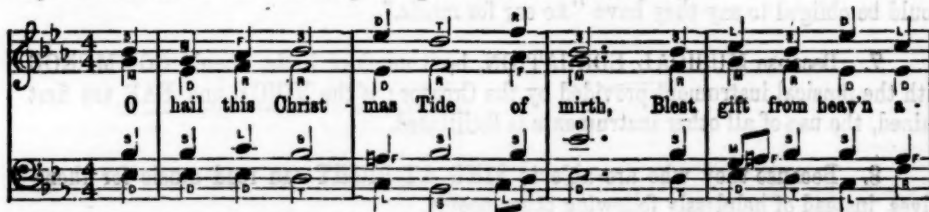
God save our gra-cious Queen, Long live our no-ble Queen, God save the



Queen. Send her vic-to-ri-ous, Hap-py and glo-ri-ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

- |   |   |
|---|---|
| The Letter-note Singing Method and Choral Guide | } In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.             |
| The Junior Course                               |   |
| The Choral Primer                               |   |
| The Penny Educators                             |   |
| Letter-note School Music.                       |   |
| The Graduated Course and Pupil's Handbook       | } The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults. |
| The Elementary Singing Master and Elementary    |   |
| Singing School                                  |   |



I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

*Erdington, Birmingham, May 21st, 1880.*

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society  
Campbell Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

*The Park, Tottenham, London, Nov. 2nd, 1880.*

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

*London, Nov. 6th, 1880.*

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

*London, Nov. 10th, 1880.*

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists;  
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

*London, Nov. 17th, 1880.*

EDWIN M. LOIT,

*Visiting Examiner, Trinity College, London.*

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

*Dollar, Dec. 15th, 1880.*

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

*Birmingham, Dec. 16th, 1880.*

ALFRED R. GAUL, *Mus. Bac. Cantab.,*

*Professor of Harmony and Singing at the Midland Institute.*

Your system, I feel quite sure, is an admirable one.

*Birmingham, January 3rd, 1881.*

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

*Conductor of the Birmingham, Stoke-on-Trent,  
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPPE, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

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J. GORDON SAUNDERS, Esq., *Mus. Doc. Oxon., Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., *Mus. Bac. Cantab., Organist and Choirmaster of Brixton Church, London.*

HUMPHREY J. STARK, Esq., *Mus. Bac. Oxon., Professor of Counterpoint at Trinity College, London.*

SIR ROBERT STEWART, *University Professor of Music at Dublin.*



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